

KERAMIC STUDIO SUPPLEMENT

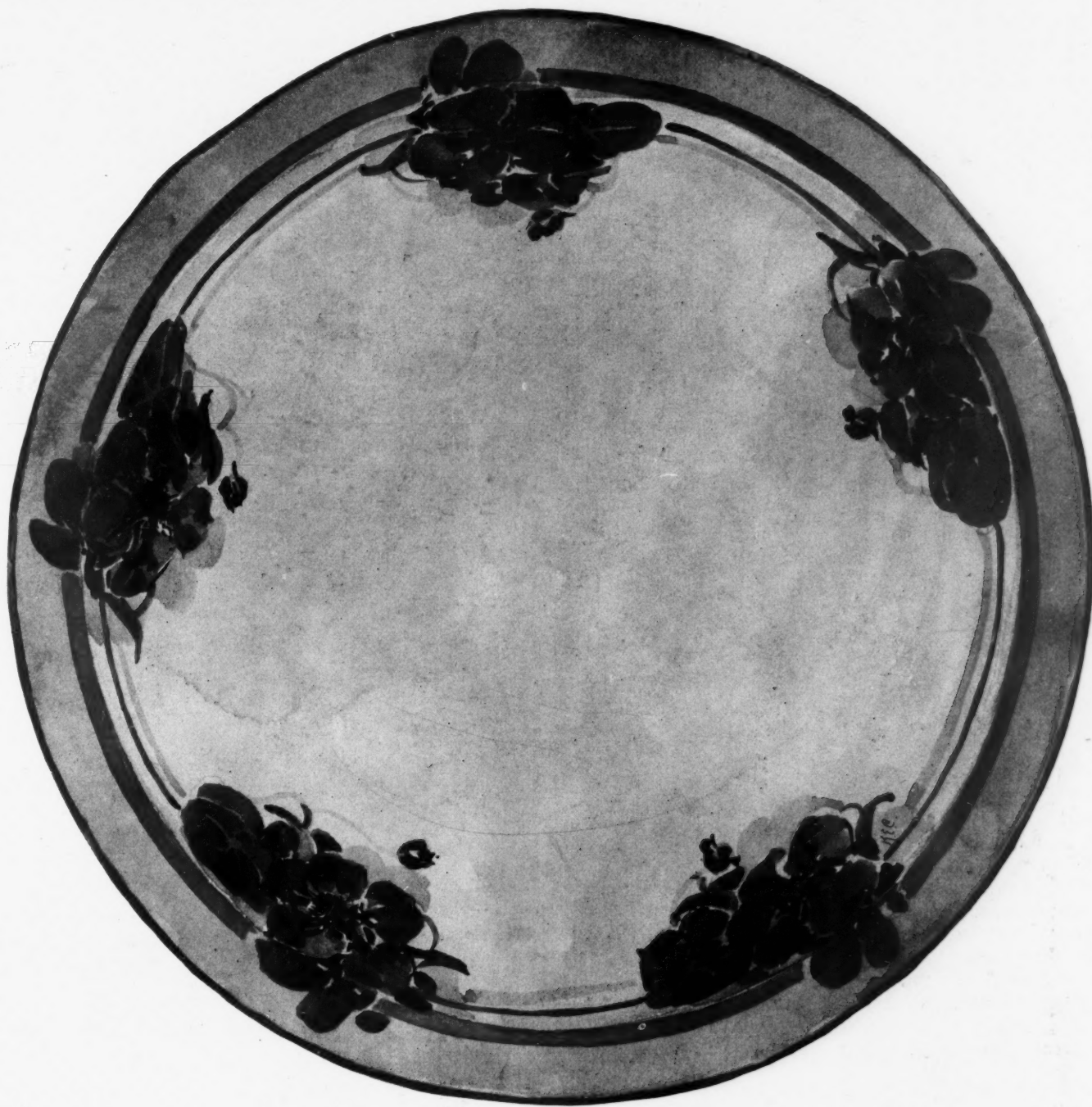
SYRACUSE, NEW YORK, JANUARY 1915

PLATE (Page 5)

Kathryn E. Cherry

FLOWERS are painted with a thin wash of Rose with Blood Red added for the shading. Buds are the same. The dark centers are Blood Red and a little Rose. Stems, outer band and the calyx are Apple Green, a very little Shading

Green and Violet. Leaves are Shading Green, a little Violet and Dark Grey. The dark band is Gold. Background back of flowers and between the outer band and the wide gold band is Apple Green and a little Yellow. The wide space between stems and gold band is Albert Yellow, a little Yellow Brown and Dark Grey.



PLATE, NASTURTIUMS—ADELINE MORE

SKETCH design in. Paint nasturtiums with Albert Yellow and Yellow Brown, deepest shadows with Yellow Brown and Brown Green, the markings are Yellow Red and Blood Red. Paint leaves with Yellow Green and Brown Green, the stems with Brown Green and Mauve, the wide band is Yellow

Brown and Dark Grey.

Second Fire—Paint in narrow dark band with Dark Brown and Brown Green; in retouching flowers use same color used in first firing. Paint the plain center of plate with Yellow for Painting.



ROSE PLATE—MADGE L. GIBBONS

PAIN'T roses with a thin wash of Albert Yellow and shade with a little Yellow Brown and Brown Green. Centers of roses are Yellow Brown and a little Blood Red for darkest touches. Leaves are Apple Green and a little Yellow Brown for light ones and Brown Green a little Apple Green and Blood Red for darker ones. Shadows are Violet and a little Blood Red. Stems Brown Green and a little Blood Red. Background shaded from a pale yellow into yellow brown, then Violet and Apple Green. Outer band Brown Green and Dark Grey.

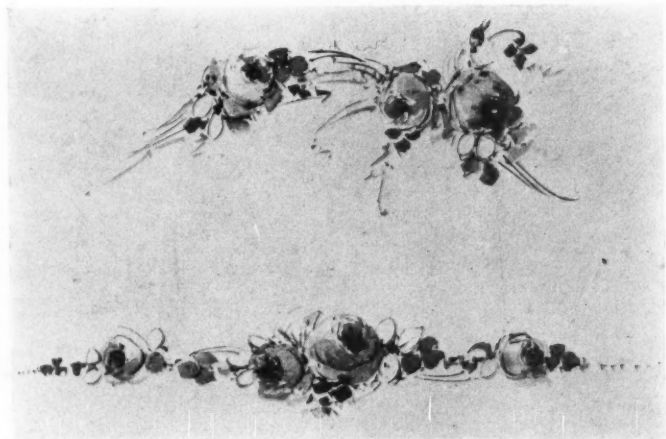
Second Fire—Retouch with same colors when necessary.



SPRAYS OF ROSES

M. L. Gibbons

FLOWERS, a thin wash of Rose shaded with the same color used heavier. Leaves Apple Green and a little Yellow with Brown Green and Shading Green added for the darker ones. Stems Brown Green and a little Dark Brown.



SPRAYS OF ROSES—MADGE L. GIBBONS

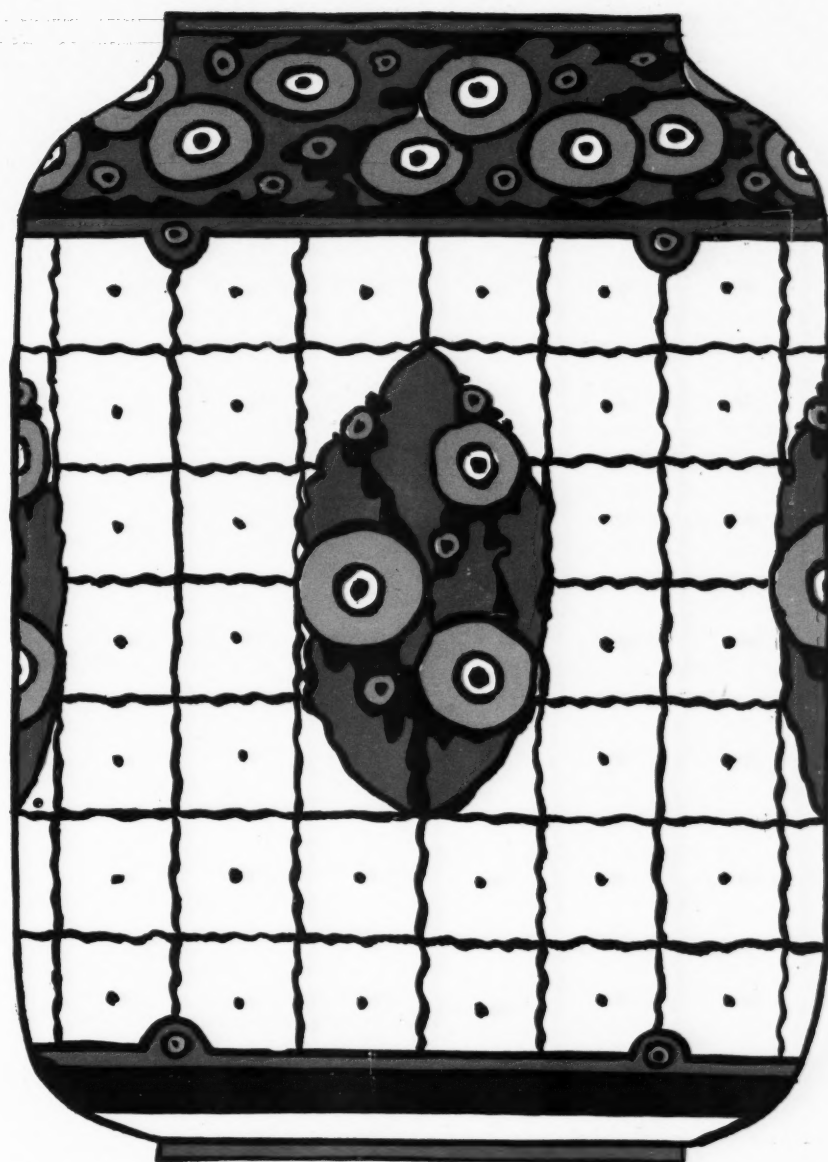


RED RASPBERRIES—JOS. KALLAUS

JANUARY 1915
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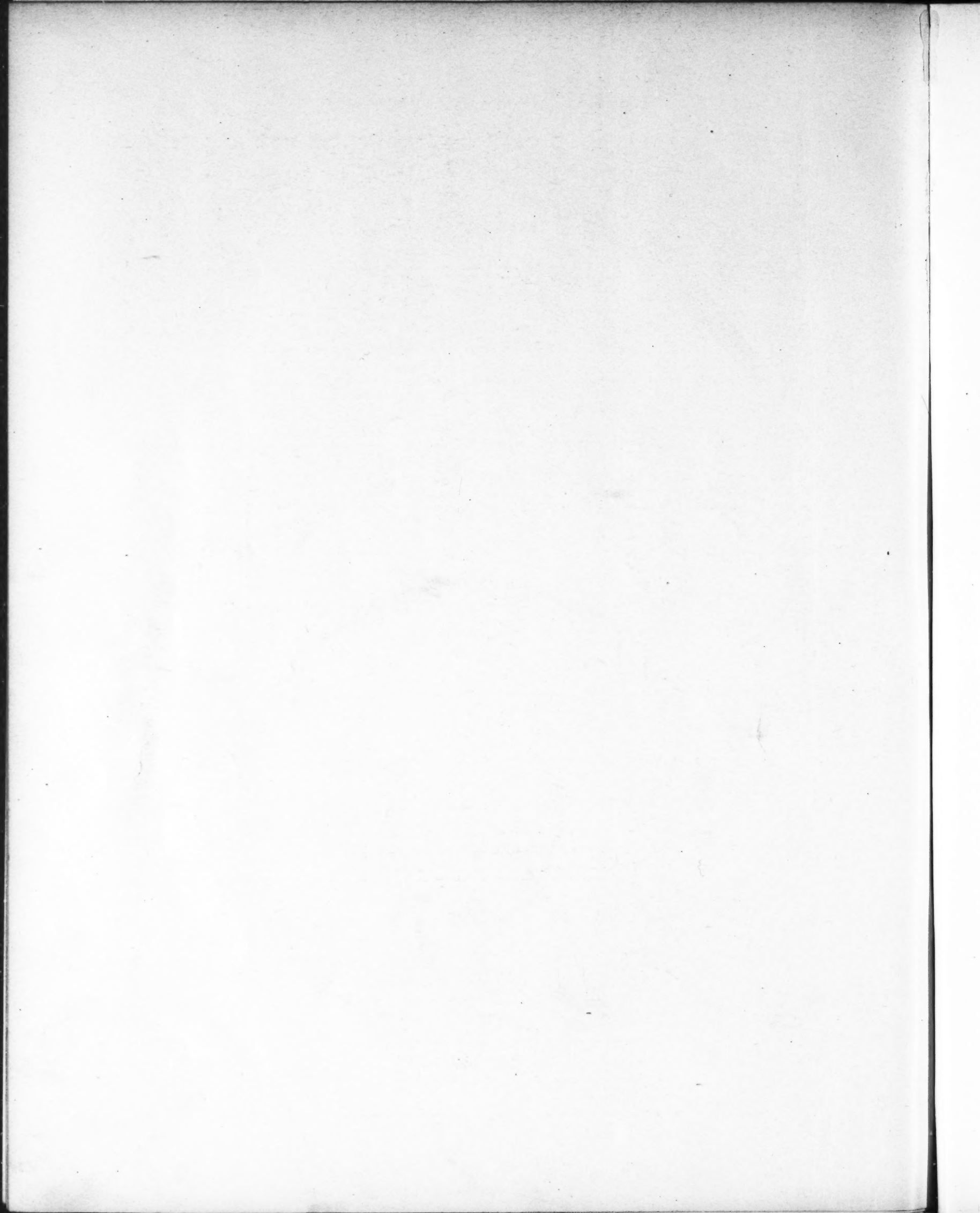




BELLEEK VASE—DOROTHEA WARREN O'HARA

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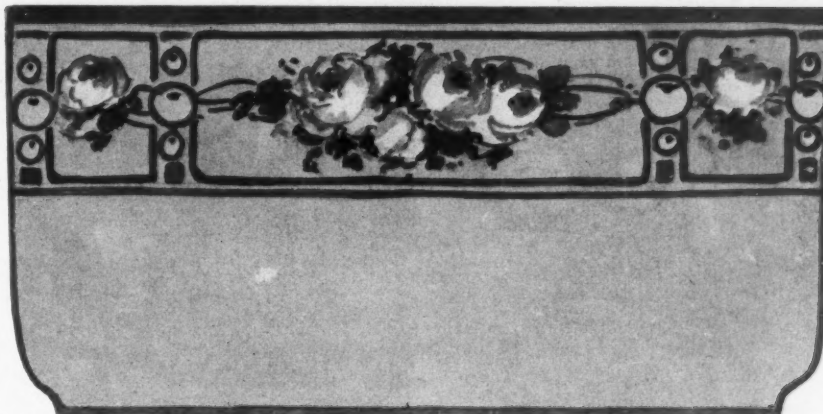


SMALL BOWL IN WHITE ROSES

Albert W. Heckman

THE bands and conventional buds in design are Green Gold. Fill in the buds with a little green enamel.

Flowers are to be carried out in natural colors. Use Pearl Grey, Lemon Yellow, Albert Yellow, Carnation (for centers of flowers.) Leaves are in Lemon Green, Shading Green and Yellow Brown. Background is a light green tint.



RED RASPBERRIES (Supplement)

Jos. Kallaus

RED Raspberries (one-quarter smaller than natural size.) For blossoms use Grey for Flowers (light wash) in some places Lilac, in others Lemon Yellow, use same colors for unripe berries, lightly shaded with Blood Red.

Ripe berries are painted with Blood Red, slightly shaded with Rose Purple, Yellow Green, and Lemon Yellow, shaded with the same color mixed with Shading Green.

Ripe berries are painted with Blood Red, slightly shaded with Rose Purple, half ripe berries with Carnation Red, the light places and shades with Light Violet and Rose Purple.

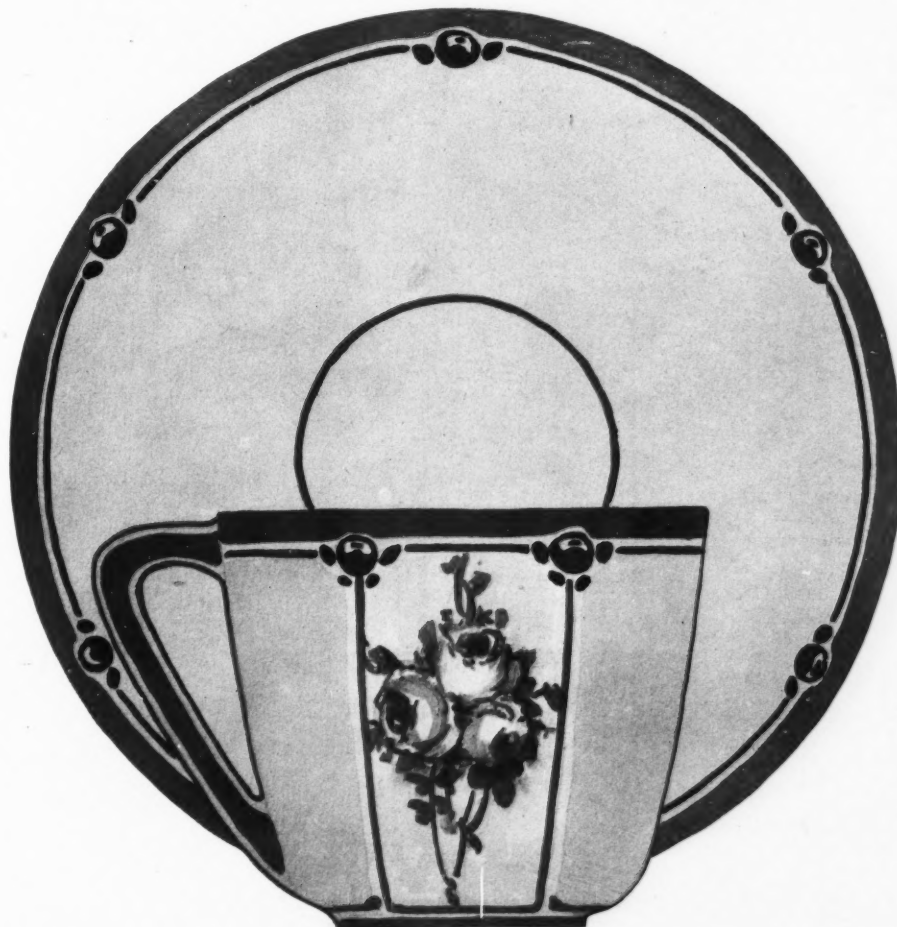
The light places in the leaves are Blue Green, mixed with some Rose Purple, Yellow Green, and Lemon Green, shaded with the same color mixed with Shading Green.

Background: Ivory Yellow, Yellow Brown, Lilac and Copenhagen Blue. Same colors for second firing.

BELLEEK VASE (Supplement)

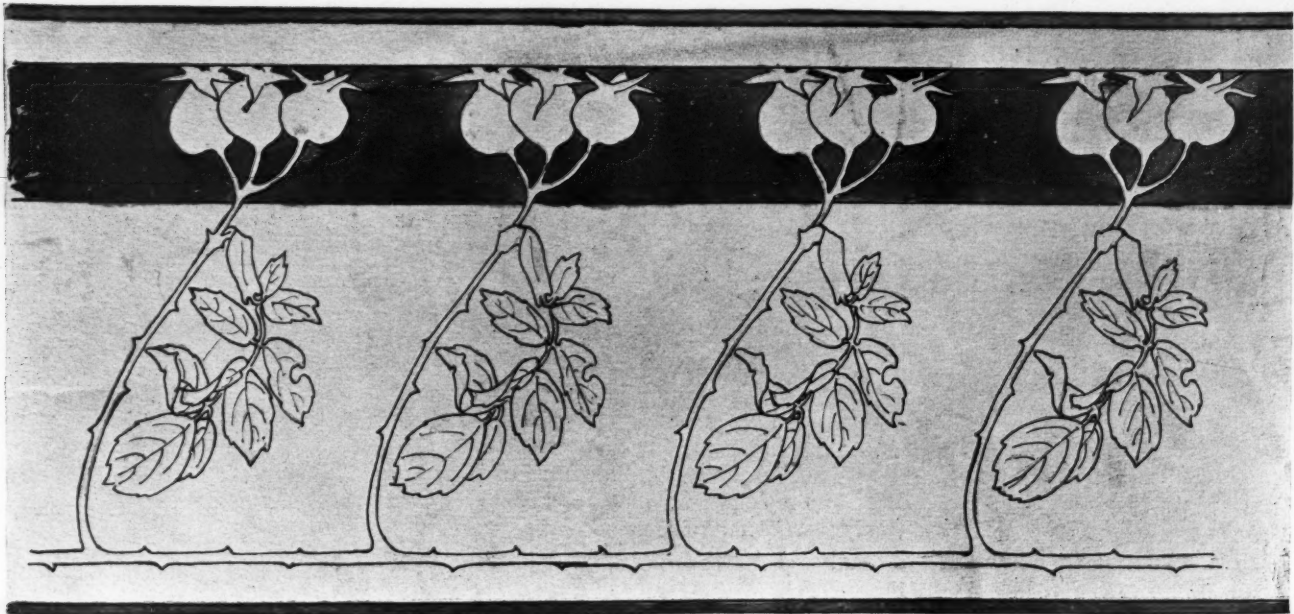
Dorothea Warren O'Hara

THE shape of this Belleek vase was designed by Dorothea O'Hara. The decoration is hers also. Outline the entire design with Outlining Black making the outlining very wide. Enamels used: Old Chinese Blue Enamel, Rhodian Red Enamel and New Green Enamel. Mix the enamel with Warren's Enamel Medium. Thin with pure fresh Turpentine and grind until very smooth.



ROSE CUP AND SAUCER—ALBERT W. HECKMAN

The design around cup and saucer in dark blue. Background tint a bluish grey. Flowers in pinks and greys.

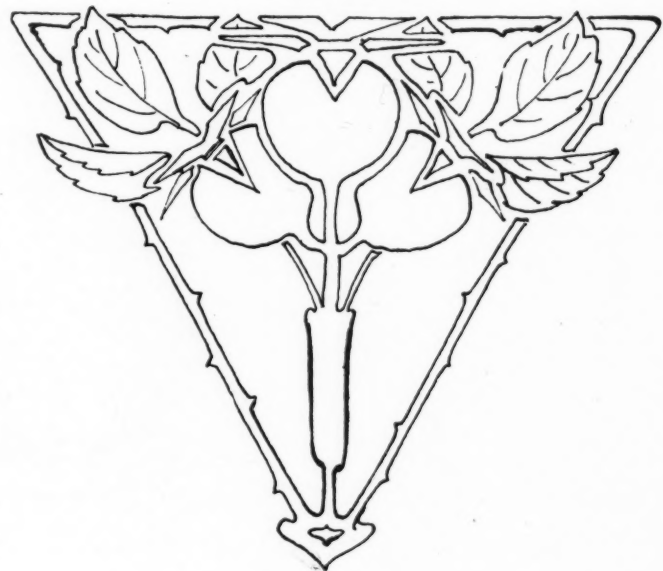
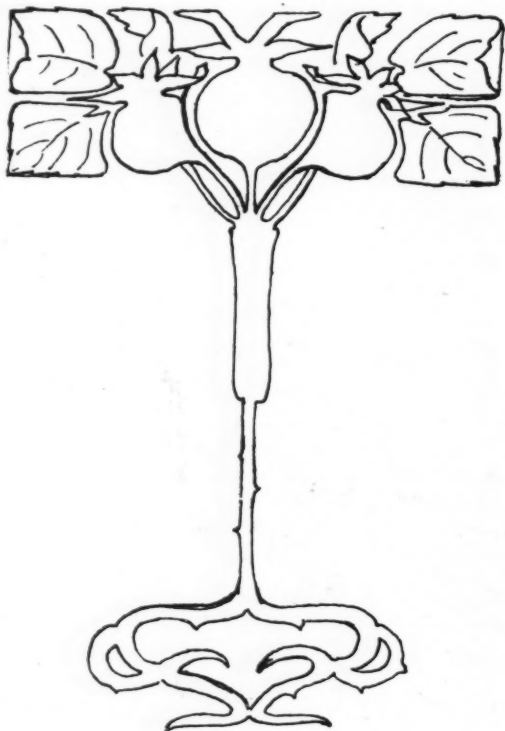


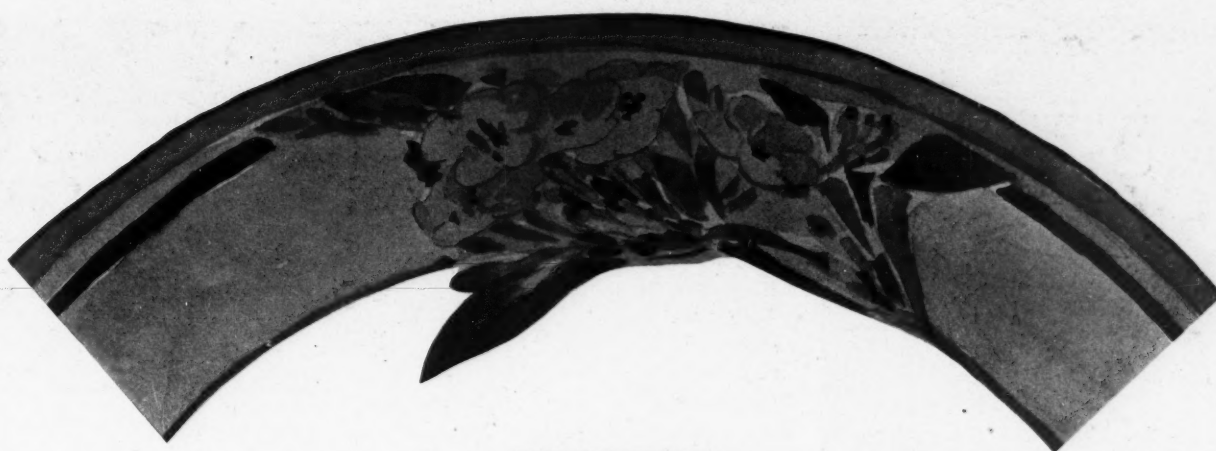
DESIGN FOR STEIN, ROSE HIPS—HENRIETTA BARCLAY PAIST

If the design is to be applied to a small vase or stein, after tracing the design with Water Black, tint the lower background space and the small space at the top with Neutral Yellow or Satsuma and ground lay the darker band and narrow bands at extreme top and bottom with Warm or Neutral Gray. Clean out only the rose hips, leaving the Neutral Yellow to be fired over leaves and stems. After firing lay steins and leaves with Yellow Brown to which a touch of Black has been added, or use a Wood Brown oil and dust the rose hips with Deep Red Brown or Blood Red. Fire before giving the final outlining.

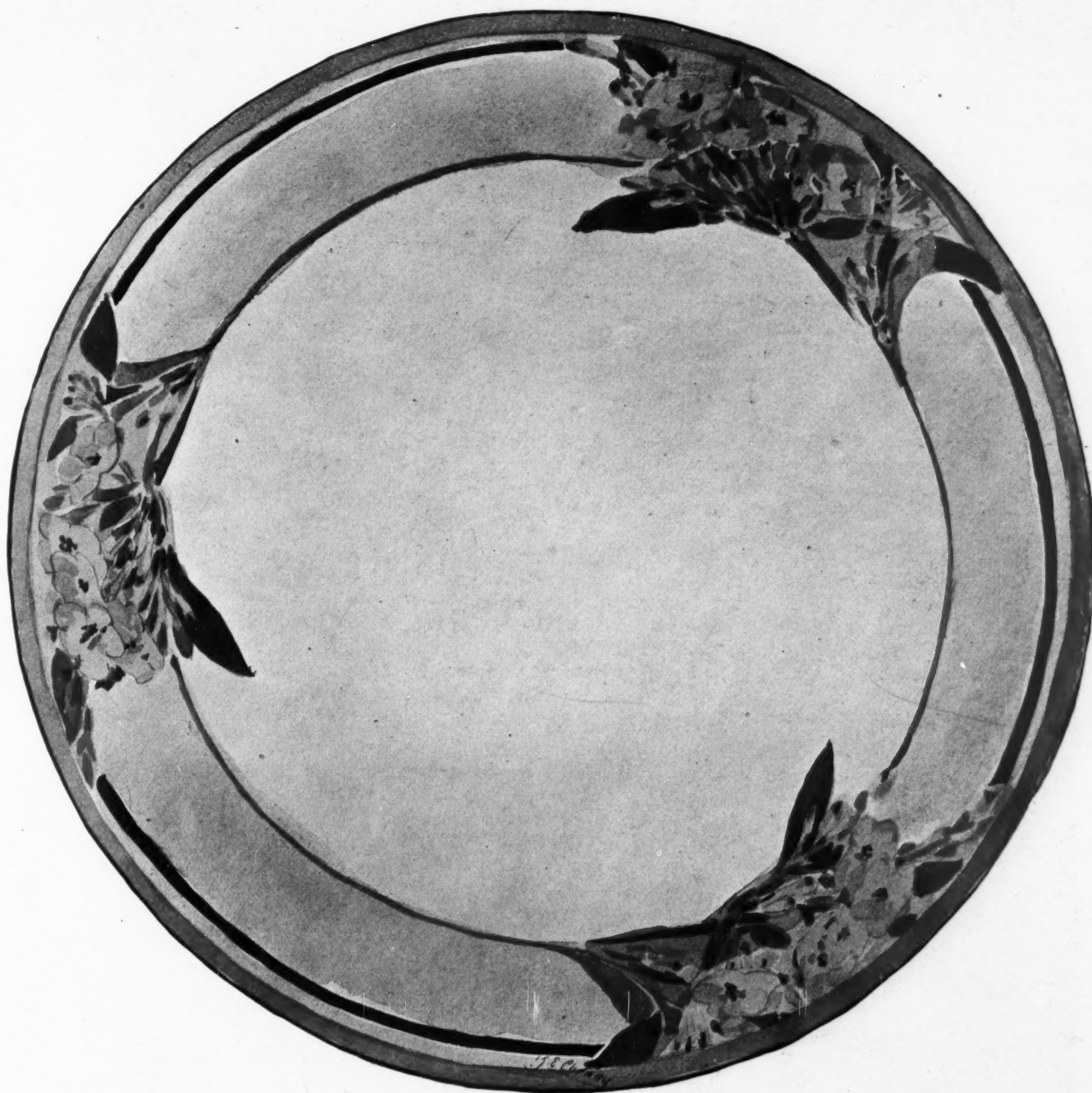
The units may be treated to the same color scheme, using the Grey for background, or Gold may be substituted and the units may be connected by bands or an abstract design of Gold. The large design may be applied to a bowl and the circular

unit be used inside or the triangular unit may be used on the outside of a bowl by judicious use of bands or abstract lines to complete the design.





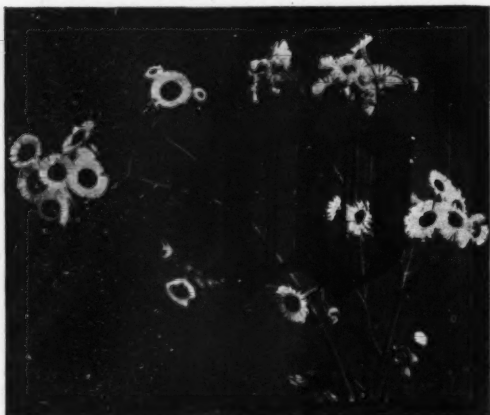
FULL SIZE SECTION



PLATE, PHLOX—KATHRYN E. CHERRY

(Treatment page 1)

STUDY OF PHOTOGRAPHY AS APPLIED TO CERAMICS

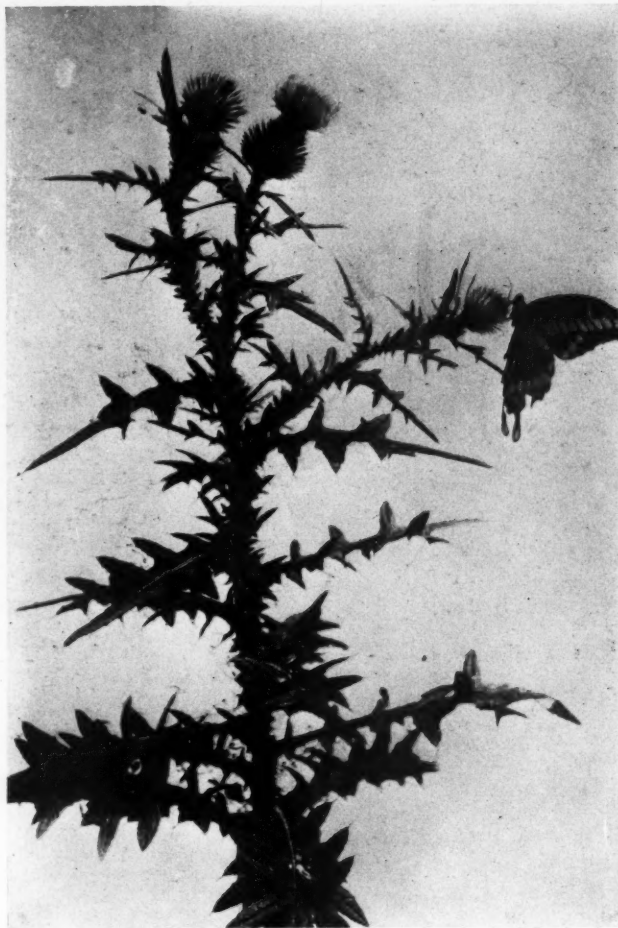
Clara Thrift Ward

E china decorators should, as far as possible, learn to know and to love nature, and from nature get suggestions with which to construct studies. By means of the camera, a field for ideas, new and novel, presents itself.

The photography of flowers makes a very fascinating as well as profitable occupation and one learns to love plants, to love flowers, to see their wondrous beauty, and how they grow. One should strive to find them in their natural situations, but for material, the gardens, field, roadside or even the greenhouse, offer a large and varied assortment. In this way one may have, what is not true of a great many of our paintings, studies true to nature. Of course, I do not wish to belittle the necessity of painting from nature, but merely wish to show how the camera can be made a great help to us in our line of work. This is apparent at a time when we have some rare plant, or when it may not be possible to preserve a specimen to work from.

There are several hard lessons to learn in the photography of flowers; one is, that the different hues and colors, which are so charming in nature are not translated to the plate and that the color values are changed. For instance, yellows are darker, blues are lighter, and reds show up very poorly, there being very little difference in tone between the flower and leaves. To overcome these difficulties one must experiment thoughtfully, first with flowers of one color and then another, setting down the way of lighting, the exposure, development, etc., of each trial. In that way one has a record and can tell easily which experiments brought the best results.

The camera is especially useful in the art of conventional decoration. China painters and decorators as a rule should have a desire to really know something about the foundation of the subject in which they are working. The majority of china



THISTLE

painters do not know much about the nature of the material with which they work and do not even seem to miss the knowledge.

No one can be well equipped in ceramics as long as they have to depend totally upon the supply house for their studies and material. They have no real knowledge of the chemical nature of the processes involved, nor the steps necessary along the lines of decorative work, that is, they do not know what design is, nor how to conventionalize and plan so that the finished article will have some artistic qualities. They do not realize that each piece in order to be an object of art requires careful study and original treatment. The design that they



POND LILY



POND LILY



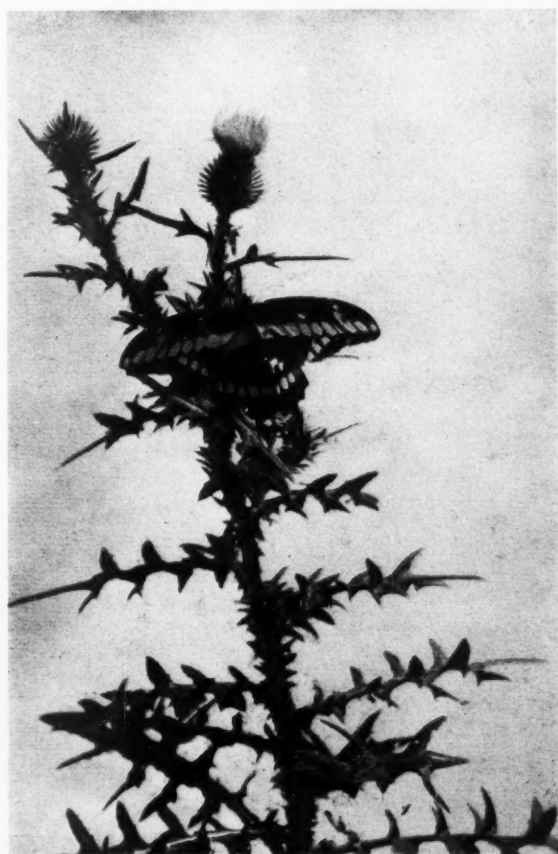
CLOVER



FIELD DAISIES



ROAD-SIDE FLOWERS



THISTLE



CHRYSANTHEMUMS

PHOTOGRAPHS OF FLOWERS—CLARA T. WARD

have copied, or purchased, may be pleasing to the eye, but it may not be an appropriate design for the piece they intend putting it on.

There are no real rules for conventionalization. Pattern is all about us and everything has design. We are all designers, whether we know it or not, for we are constantly being called upon to decide some problem in the arrangement of form, line or mass. This constitutes taste—design.

In making a design one must keep it simple and remember that all designs must be adapted to the possibility of the material to be used, and if one is working in clay, wood or jewelry one will find that each requires different treatment. Nature is to be used in design for suggestion and not for imitation or copy.

In this line of work the photography of vegetables, berries, leaves, seed-pods, or even sections of flowers, furnishes the worker with material for many striking designs. The bitter-

sweet vine with its yellow leaves and bright red berries, the woodbine, wild grape, or the pods of the milk-weed might also be included, and how advantageous it is to have all this material at hand during the busy winter months.

The outfit necessary in flower photography consists of a camera, good lens, tripod and suitable plates. One may select a camera at any reliable supply store, but I might suggest a No. 9 Premo, either 4x5, or 3x5, the latter preferably; a good rigid tripod will cost about \$2.00, a Carlton No. 1 would answer the purpose; and for plates, Cramer Panchromatic would enable one to make any kind of flower photographs that one wished. One must gain his experience in careful, thoughtful endeavor. It will be found in outdoor work that the wind is a constant enemy, but as the different difficulties arise students will overcome them, one by one, until as the work progresses they will feel amply repaid in the knowledge gained and the ability to do better and more original work.



PLATE, WILD ASTERS—ADELINE MORE

THE highest lights in asters are left white. Shading is a thin wash of Deep Blue Green and Turquoise with a touch of Violet. Darkest tones are Banding Blue and Deep Purple. Shadow flowers are Banding Blue and Violet. Light leaves are Apple Green, a little Yellow Green and Violet,

darker leaves are same with Brown Green and Shading Green added. The darkest tone in the background is Apple Green, Banding Blue and a little Violet, shaded into Apple Green and Yellow. Stems are same as light leaves.

